

Transitivity Analysis of Kate Chopin's Short Story 'The Storm' Through Halliday's Systemic Functional Grammar

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Abstract:

This study employs a mixed-method approach, integrating both qualitative and quantitative methodologies to analyze Kate Chopin's short story "The Storm." The quantitative component uses Systemic Functional Linguistics (SFL) to examine process types and circumstances within the text, determining the proportions of each process type. These data are visually represented to enhance understanding. The qualitative aspect focuses on the contextual aspects of discourse within the SFL framework, utilizing Halliday's transitivity system (1985). The research identifies and categorizes process types, calculates their percentages, and interprets these results qualitatively to unveil underlying meanings. Material processes, comprising 49.62% of the total, dominate the narrative, emphasizing actions and events. Mental processes (18.32%) highlight characters' internal thoughts and emotions, while relational processes (13.74%) describe attributes and relationships. Behavioral processes (3.82%) depict physiological and psychological behaviors, adding realism. Verbal processes (8.40%) facilitate character interactions and plot advancement, and existential processes (6.11%) set the scene, creating an immersive atmosphere. This analysis reveals the dynamic and multifaceted nature of "The Storm," combining action, psychological depth, relational context, and atmospheric detail to create a vivid and engaging narrative. This comprehensive approach offers a deeper understanding of Chopin's work through a blend of qualitative and quantitative insights.

Keywords; Linguistic Analysis, Systemic Functional Grammar, Transitivity processes, The Storm

INTRODUCTION

Background of the Research

Language serves as a multifunctional medium for communication, fulfilling various purposes. Individuals utilize language not only to accomplish their goals but also to demonstrate their linguistic competence. Language, as a fundamental tool for humans, serves to convey ideas, emotions, and thoughts (Ojha, 2022), (Raza et al, 2024). The examination of language within literary pieces has gained popularity in numerous research (Mwinlaaru 2012). The present research is an interdisciplinary domain by focusing on the analysis of Franz Kafka's *The Metamorphosis* through the lens of the Systemic Functional Grammar Model pioneered by Halliday. Transitivity analysis stands as a prominent analytical tool within systemic functional linguistics (SFL), honing in on how language shapes and mirrors social realities (Halliday & Matthiessen, 2004). In the realm of literary studies, researchers have employed transitivity analysis to scrutinize the linguistic patterns exhibited by characters in novels. This analytical approach unveils the portrayal of social relations, ideology, and subjectivity within the narrative (Bloor & Bloor, 2013; Coffin, 2006; Mahlberg, 2013).

Several studies have utilized the Hallidayan model, specifically the transitivity system, to examine various texts and reveal the underlying beliefs encoded within them. These texts include political speeches (Wang 2010), newspaper articles (Ali et al. 2015), television interviews, and educational textbooks (Ryan and Johnson 2009). Moreover, the theory has found application in the legal domain, particularly in forensic linguistics, where the transitivity system is used to analyze the language employed in criminal cases (Bartley 2017).

Kate Chopin's short story 'The Storm' is renowned for its nuanced portrayal of human relationships and desires, set against the backdrop of a storm in rural Louisiana. This story, like much of Chopin's work, delves deeply into the complexities of human emotions and interactions. One way to explore these complexities is through transitivity analysis, a linguistic tool that allows us to examine how actions are represented in language. Transitivity analysis, as developed by Michael Halliday in his Systemic Functional Grammar, focuses on the ways in which clauses represent processes, participants, and circumstances. By applying this framework to 'The Storm,' we can uncover deeper insights into the characters' motivations, the power dynamics between them, and the underlying themes of the story.

This research aims to conduct a detailed transitivity analysis of 'The Storm,' focusing on key passages to illuminate the narrative's structure and meaning. By examining the types of processes, participants, and circumstances present in the text, we can gain a richer understanding of Chopin's narrative techniques and the social dynamics at play in the story. This analysis contributes to the existing knowledge of Kate Chopin's work, particularly in terms of how linguistic analysis can deepen our appreciation of her storytelling craft. Additionally, this research may shed light on broader questions of gender, power, and societal norms in the context of late 19th-century America, the period in which Chopin was writing. This study seeks to apply Halliday's Systemic Functional Grammar to analyze the transitivity of 'The Storm,' offering new insights into Kate Chopin's narrative technique and the thematic depth of her work.

Summary of The Storm

"The Storm" by Kate Chopin is a poignant short story that deals with themes of passion, marriage, and societal expectations. As a fierce storm approaches, Bobinôt and his young son, Bibi, take refuge at a local store, leaving Bobinôt's wife, Calixta, alone at home. Busy with household chores and unaware of the brewing storm, Calixta steps outside to gather her laundry when the storm hits, and at that moment, Alcee Laballière, an old acquaintance, rides by seeking shelter. Inside, the intensity of the storm mirrors the growing tension between Calixta and Alcee, rekindling their past attraction and leading to a passionate encounter. The storm's natural force underscores their raw, elemental connection. As the storm subsides, Alcee departs, and Bobinôt and Bibi return home to find Calixta in good spirits, blissfully unaware of what transpired. In the story's final section, Alcee writes a loving letter to his wife, Clarisse, who is on vacation, encouraging her to extend her stay, which she receives with relief, enjoying her temporary independence. Chopin's narrative explores the complexities of human desires against the backdrop of societal norms, using the storm as a metaphor for the intense, transformative moments that can briefly disrupt everyday life before returning to routine, offering a nuanced perspective on morality and personal fulfillment.

Statement of the Problem

The study aims to conduct a thorough transitivity analysis of Kate Chopin's short story 'The Storm' within the framework of Halliday's Systemic Functional Grammar. This analysis will focus on the types of processes, participants, and circumstances employed in the narrative to investigate how these linguistic choices contribute to the overall meaning-making of the text. By examining the transitivity patterns in 'The Storm,' the research seeks to uncover the thematic and stylistic nuances of Chopin's writing. Specifically, the study will analyze how the selection of different types of processes (such as material, mental, relational, and existential processes) influences the portrayal of characters, events, and relationships within the story. Moreover, the research aims to explore how the participants (actors, goals, and beneficiaries) and circumstances (time, place, manner, and cause) of these processes are represented in the narrative. This analysis will provide insights into how these linguistic choices contribute to the development of the plot, the depiction of the character's emotions and motivations, and the overall structure of the story. Through this detailed examination, the study seeks to deepen our understanding of Chopin's narrative technique and her thematic concerns in 'The Storm.' By applying Halliday's Systemic Functional Grammar to analyze the transitivity patterns in the text, the research aims to contribute to the broader knowledge of Chopin's works and the linguistic analysis of literary texts.

Research Questions

1. What are the primary transitivity processes prevalent in the text of Kate Chopin's short story 'The Storm'?
2. How do these transitivity processes contribute to unraveling the internal and external world experiences articulated within Kate Chopin's short story 'The Storm'?
3. What is the frequency of processes and Circumstances in Kate Chopin's short story 'The Storm'?

Objectives of the study

1. To analyze the dominant transitivity processes, present in Kate Chopin's short story 'The Storm'
2. To examine how these processes, decode the internal and external world experiences portrayed in the short story.
3. to examine the frequency of processes and Circumstances in Kate Chopin's short story 'The Storm'

LITERATURE REVIEW

Systemic Functional Linguistics

Systemic Functional Linguistics (SFL), pioneered by Halliday in the 1960s, examines language within its functional and social contexts, viewing language and its grammatical structures as tools for meaning-making. It emphasizes the intricate relationship between form and meaning (Halliday & Hasan, 1985). Halliday (1975) identified three primary social functions through which language develops, termed 'meta-functions': ideational, interpersonal, and textual functions (Halliday, 1978). He emphasized that these functions operate concurrently within language (Halliday, 2014). The ideational meta-function, as described by Halliday (1978), interprets experiences, encompassing both internal and external phenomena, and is closely tied to the concept of transitivity (Halliday, 1981), which serves as a method for analyzing clauses to express specific ideational meanings. Transitivity comprises three key elements: the process, participants, and circumstances.

Transitivity

Transitivity, a component within the ideational meta-function of language, comprises a sub-network delineating the predicates and the collective roles of participants. It serves as a grammatical framework, as per Halliday (2004), facilitating the expression of various experiences through structured processes, thereby reflecting the depicted reality within a text or discourse. According to Halliday (2004), transitivity embodies the essence of a sentence or clause, capturing the pattern of an experience. Halliday (2004) identifies six distinct categories of transitivity processes: material, mental, relational, behavioral, existential, and verbal processes (Apendi & Mulyani, 2020).

Material Process

The material process hinges on two main elements: the actor and the goal. The actor is the entity carrying out an action, aiming to fulfill a specific role. Besides these core components, there are four additional players involved: scope, recipient, client, and attribute. Halliday (2004) identifies certain verbs commonly associated with the material process, such as give, send, buy, take, walk, and write.

Mental Process

Halliday (2004) characterized mental processes as activities involving thinking, feeling, and perceiving. He categorized these processes into three main groups: perception (actions related to seeing and hearing), affection (emotional responses such as liking or fearing), and cognition (activities like thinking, knowing, and understanding). He emphasized that every mental process involves two essential elements: a Senser, typically a conscious individual, and a Phenomenon, which encompasses anything that is sensed. In his framework, verbs associated with mental processes include listening, seeing, desiring, comprehending, experiencing emotions, and observing, as outlined by Halliday in 2004.

Verbal Process

The third stage is the verbal Process, which encompasses expressing and comprehending ideas (Halliday, 1994). Within this process, there are three key participants: the speaker (Sayer), the listener (receiver), and the act of verbalizing (verbiage). Halliday (2004) identifies various verbs such as talk, say, ask, reply, and recommend that are employed in verbal interactions.

Relational Process

It's a way of existing and owning things, essentially how anything is recognized. Gerot and Wignell (1995), cited by Anggraeni et al. (2018), describe a relational process as encompassing both possession and essence. This process consists of two main components: identification, which establishes identity, and attribution, which assigns characteristics. The identification process involves tokens and values, while the attribution process involves carriers and attributes. Verbs such as "is," "has," "will be," "be," and "belong" are employed in these processes.

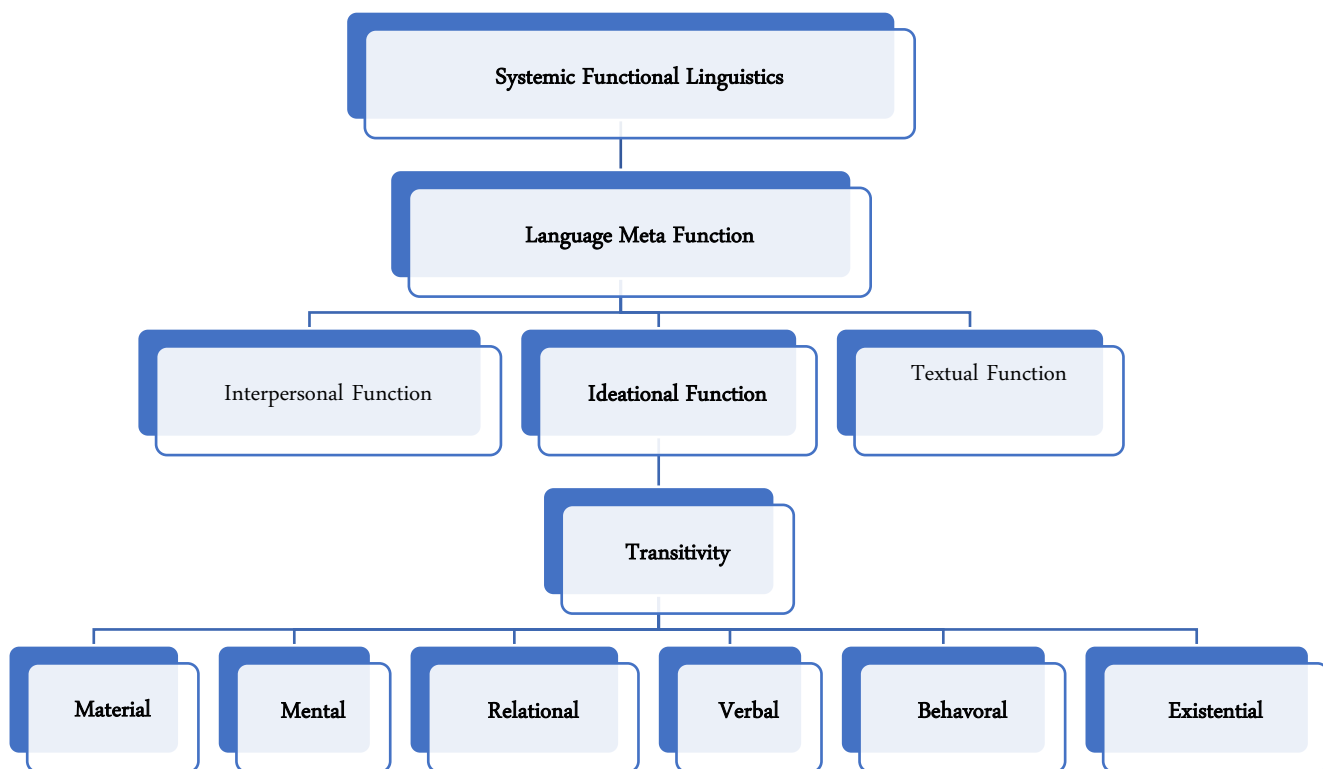
Behavioral Process

According to Halliday and Matthiessen (2004), outwardly manifesting internal processes through physiological or psychological actions characterizes the process. Instances of these actions encompass breathing, snoring, smiling, hiccupping, staring, observing, listening, and thinking. Within this group of behavioral processes, there is a singular participant referred to as the "behavior," comprising both material and mental processes.

Existential Process

The final steps are essentially about existence, indicating the presence of something. This approach commonly employs "there" as the subject. In this method, only one essential participant is involved, referred to as the Existent (Matthiessen & Halliday, 2004).

The study was grounded in the theoretical framework of Systemic Functional Linguistics (SFL), which views language as a fundamental tool for creating meaning. SFL posits that language operates as a system of meanings, as articulated by Halliday (1985). Within this framework, language serves three primary meta-functions: ideational, interpersonal, and textual. These functions are inherent to all languages and serve to structure and convey meanings. The ideational meta-function, in particular, is delineated into two key components: experiential and logical. This division encompasses aspects such as transitivity, which facilitates the representation of human experiences within clauses (Halliday, 2014). Transitivity plays a pivotal role in organizing the human experience—both internal and external—by articulating it into discernible processes. It is regarded as a crucial semantic phenomenon that influences not only the verb but also its participants and circumstances (Halliday, 1985). Visual representation of these concepts can be diagrammatically presented as follows:



Empirical Studies

In their research titled "Semiotic Analysis in The Short Story 'The Storm' by Kate Chopin," Mulyani Indah Eja, Syam Essy, and Hutahaeen Sorta delve into the rich tapestry of codes and signs within Chopin's short story to explore the intricate elements of marital life (Eja et al., 2023). Using the Barthesian concept of semiotics, they examine the denotative and connotative meanings of various signs within the narrative. The study finds that the storm itself signifies lust, feet represent the lower class, horses denote the higher class, a sacque symbolizes pressure, dialects highlight differences, the Chinaberry tree reflects morality and religion, marriage signifies bonding, the sun represents happiness, and shrimp symbolizes care and love (Eja et al., 2023). This descriptive analysis unveils the underlying complexities of marital dynamics as portrayed through these semiotic elements in Chopin's work.

Hassan and Tayib (2024) explore the use of irony as a potent literary device, emphasizing its role in making literary language more suggestive and emphatic. They note that authors often employ irony as a form of satire to highlight the faults in their characters or society at large. Focusing on the works of American writer Kate Chopin, specifically "The Story of an Hour," "The Storm," and "Desiree's Baby," the study analyzes the presence and functions of three main types of irony, their connection to the themes, and the underlying reasons for their use. The authors conclude that Chopin's use of irony is invariably tragic rather than humorous, designed to create suspense and shock the reader. Furthermore, Chopin uses irony to convey her unconventional views on women's conditions, critique the patriarchal society of her time, and support her feminist ideas.

Rosmayanti (2021) analyzed recount texts written by EFL students to identify the predominant process of transitivity in their writing. Using a descriptive qualitative approach, she examined six texts comprising 173 clauses. The findings indicated a frequent use of the material process, depicting physical actions of the participants. Linares and Zhi-Ying (2021) investigated the interpretation of selected poetry by Fredy Chikanngana, a Colombian Indigenous poet, employing a mixed-method approach for data calculation and analysis. They utilized Halliday's (1994) Systemic Functional Linguistics model, revealing that Chikanngana frequently employed the material process to explore physical and concrete actions and the self-determination of the Yanakuna character.

Aini (2021) scrutinized recount texts to identify the utilization of transitivity processes by both male and female students in representing their experiences. Halliday's (1994) framework served as the analytical tool for this investigation, which employed qualitative methodologies for text selection. The results revealed a frequent use of the material process by both genders, impacting the structural and functional aspects of the recount texts. Similarly, Khalid

et al. (2021) analyzed the portrayal of Western gender ideologies in "A Doll's House" through transitivity analysis, utilizing both qualitative and quantitative methods. Their analysis of 48 purposively sampled clauses showed a predominant use of the material process in the dialogues of both male and female characters, with males depicted as authoritative and superior, while females were portrayed as dependent and oppressed.

Based on the literature review, this paper applies Halliday's transitivity processes to Kate Chopin's short story "The Storm."

METHODOLOGY

This study employs a mixed-method approach, integrating both qualitative and quantitative methodologies to conduct a thorough analysis of the short story under investigation. The quantitative component utilizes Systemic Functional Linguistics (SFL) to examine process types and circumstances within the text, thereby determining the proportions of each process type present in the narrative. These quantitative data will be visually represented in graphical format to enhance clarity and facilitate a comprehensive understanding of the findings. Conversely, the qualitative aspect focuses on the contextual aspects of discourse, also within the framework of SFL. Specifically, the study utilizes Halliday's transitivity system (1985), acknowledging Halliday as a seminal figure in the field, particularly within Critical Discourse Analysis (CDA). The research initially identifies and categorizes process types for each predictor, subsequently calculating and comparing their percentages independently within the short story. These quantitative results are then qualitatively interpreted to unveil the underlying meanings and implications of the identified processes. This mixed-method approach offers a comprehensive analysis, leveraging both qualitative and quantitative criteria to explore Kate Chopin's short story 'The Storm.'

DISCUSSION AND ANALYSIS

Material Process

These are actions or events. They answer the question "What is happening?" or "What is someone doing? Here are examples of material processes from Kate Chopin's short story "The Storm" presented in a table format:

Sentence/Clause	Actor	Process	Goal
Bobint arose and going across to the counter purchased a can of shrimps	Bobint	arose, purchased	going, a can of shrimps
She went about closing windows and doors	Calixta	went about closing	windows and doors
Alce helped her to thrust it beneath the crack	Alce	helped, thrust	it beneath the crack

Bobint arose and going across to the counter purchased a can of shrimps: This material process illustrates Bobint's actions in preparing for the storm by buying something Calixta enjoys, thereby reflecting his care and consideration for his wife despite the ominous weather conditions. This contributes to the understanding of Bobint's external actions as protective and thoughtful.

She went about closing windows and doors: Calixta's hurried actions to close the windows and doors as the storm approaches highlight her practical and proactive nature. This material process showcases her immediate response to an external threat, reinforcing her role as a caretaker and protector of the home.

Alce helped her to thrust it beneath the crack: This action by Alce in aiding Calixta to block the water from entering the house during the storm demonstrates his willingness to assist and support her in a moment of crisis. This material process emphasizes the collaborative effort between the characters to face external challenges together, adding depth to their interaction and relationship.

These material processes in "The Storm" illustrate the characters' internal and external experiences, their reactions to the storm, and their interpersonal dynamics.

Mental Process

These involve perception, thought, or emotion. They answer the question "What is someone thinking or feeling? Below are the Mental Processes Examples from the short story;

Sentence	Subject	Mental Process	Phenomenon
"The leaves were so still that even Bibi thought it was going to rain."	Bibi	Thought	It was going to rain
"Calixta, at home, felt no uneasiness for their safety."	Calixta	Felt	No uneasiness
"She was a revelation in that dim, mysterious chamber; as white as the couch she lay upon."	Narrator	Was	A revelation

"The leaves were so still that even Bibi thought it was going to rain." This sentence showcases Bibi's cognitive reaction to the stillness of the leaves, highlighting his ability to perceive and predict the weather. The use of the mental process "thought" reveals Bibi's internal contemplation and his understanding of the natural signs of an approaching storm. This insight into Bibi's thought process helps readers connect with his childlike yet intuitive perception of the world.

"Calixta, at home, felt no uneasiness for their safety." Here, the focus is on Calixta's emotional state. The mental process "felt" provides a glimpse into her internal experience, revealing her lack of worry despite the impending storm. This moment underscores Calixta's sense of security and trust in the situation, contrasting with the external chaos. It emphasizes her emotional stability and perhaps a deeper connection to her environment and her family's resilience.

"She was a revelation in that dim, mysterious chamber; as white as the couch she lay upon." In this sentence, the narrator uses the mental process "was" to describe Calixta as a "revelation." This description transcends mere physical appearance, suggesting a deeper, almost epiphanic realization of her essence in the moment. The use of this mental process indicates an interpretation of Calixta's being, combining the external observation with an internal recognition of her transformative presence in the setting.

These examples illustrate how mental processes in "The Storm" contribute to revealing the characters' inner thoughts, feelings, and perceptions, thereby enriching the narrative with a deeper understanding of their internal and external experiences

Relational Process

These involve states of being or having. They answer the question "What is something?" or "What does someone have?" Below table highlighting examples of relational processes in Kate Chopin's short story "The Storm".

Text Excerpt	Relational Process	Participant I	Participant 2
"Bibi was four years old and looked very wise."	Identifying: Attribute	Bibi	Four years old and wise
"She was a little fuller of figure than five years before when she married;"	Attributive: Possession	Calixta	Fuller figure
"Her blue eyes still retained their melting quality;"	Attributive: Possession	Calixta's eyes	Melting quality

"Bibi was four years old and looked very wise." This relational process identifies Bibi with his age and attribute of looking wise. It highlights the innocence and perception of the child, setting up a contrast with the adult characters' experiences and actions during the storm.

"She was a little fuller of figure than five years before when she married;" This attributive process emphasizes the passage of time and changes in Calixta's physical appearance. It underlines her development and maturity since marriage, reflecting her internal growth and the transformation in her life circumstances.

"Her blue eyes still retained their melting quality;" This attributive process focuses on Calixta's enduring physical traits, connecting her present self to her past. It signifies that despite the changes over time, some core aspects of her identity and appeal remain constant, influencing her interactions and relationships.

These relational processes provide insights into the characters' identities and attributes, revealing their internal states and external appearances. They contribute to the story's exploration of personal transformation, continuity, and the impact of past experiences on present actions.

Behavioral Process

These are actions related to physiological and psychological behavior. They answer the question What is someone doing (related to behavior)? below is a table illustrating examples of Behavioral Processes in Kate Chopin's short story "The Storm,"

Text Extract	Behavioral Process	Participant	Circumstance
"Calixta put her hands to her eyes, and with a cry, staggered backward."	Put, staggered	Calixta	With a cry
"Bobint, who was accustomed to converse on terms of perfect equality with his little son, called the child's attention to certain sombre clouds."	Called	Bobint	To certain sombre clouds
"Calixta sat at a side window sewing furiously on a sewing machine."	Sat, sewing	Calixta	At a side window

Calixta's Response to the Storm ("Calixta put her hands to her eyes, and with a cry, staggered backward."): The behavioral processes "put" and "staggered" illustrate Calixta's physical reaction to the lightning strike, revealing her internal fear and anxiety. This moment reflects her vulnerability and the storm's impact on her psyche.

Bobint's Communication with Bibi ("Bobint...called the child's attention to certain sombre clouds."): The process "called" indicates Bobint's attempt to engage and educate his son about the impending storm, showcasing his role as a caring and attentive father. This interaction also highlights the external reality of the storm and its ominous presence.

Calixta's Occupation ("Calixta sat at a side window sewing furiously on a sewing machine."): The processes "sat" and "sewing" depict Calixta's initial state of distraction and normalcy before the storm's arrival. Her intense focus on sewing contrasts with the unfolding external chaos, reflecting her temporary ignorance of the approaching storm and her inner preoccupations.

Verbal Processes

These involve saying or communicating. They answer the question "What is someone saying? Following are the verbal Process in Kate Chopin's Short story "The Storm."

Example	Sayer	Verbal Process	Receiver
1. "Mama'll be 'fraid, yes," he suggested with blinking eyes.	Bibi	Suggested	Bobint
2. "No; she ent got Sylvie. Sylvie was helpin' her yistiday," piped Bibi.	Bibi	Piped	Bobint
3. "May I come and wait on your gallery till the storm is over, Calixta?" he asked.	Alcée	Asked	Calixta

In Kate Chopin's "The Storm," verbal processes serve to reveal the characters' internal states, relationships, and the dynamics between them. Here are three examples analyzed for their contribution to understanding these elements:

Bibi Suggested Bobint. This verbal process shows Bibi's concern for his mother's well-being, reflecting his awareness and sensitivity to the situation. The use of "suggested" conveys Bibi's attempt to share his thoughts gently, emphasizing the close and affectionate relationship he shares with his father, Bobint.

Bibi Piped Bobint. The choice of the word "piped" indicates Bibi's childlike and energetic way of speaking. This reflects his innocence and the dynamic of the father-son relationship, highlighting Bobint's role as a patient listener and a caring father who values his son's input.

Alcée Asked Calixta. Alcée's polite inquiry to Calixta shows his respect and consideration, setting the stage for their interaction. This verbal process marks the beginning of their encounter, emphasizing Alcée's cautious and respectful approach towards Calixta, which contrasts with the passionate turn their relationship takes later in the story.

These verbal processes help to unravel the characters' internal and external experiences, illustrating their emotions, relationships, and the subtleties of their interactions.

Existential Process

The Existential Process in Transitivity is one of the processes identified in systemic functional grammar (SFG), proposed by Michael Halliday. It deals with the representation of the existence or occurrence of phenomena. In existential processes, the verb typically suggests the presence of something, and it is usually introduced by the word "there" as a dummy subject.

Excerpt

"The leaves were so still that even Bibi thought it was going to rain."

"The rain was coming down in sheets, obscuring the view of far-off cabins."

"There was nothing for him to do but to gather her lips in a kiss."

Existential Process

There was stillness in the leaves.

There was rain coming down in sheets.

There was nothing for him to do.

There was stillness in the leaves: This existential process sets the scene and creates an atmosphere of anticipation and calm before the storm. The stillness in the leaves suggests an eerie calm, contributing to the tension in the narrative.

There was rain coming down in sheets: This existential process vividly describes the external environment, emphasizing the intensity of the storm. It contributes to the chaotic and tumultuous setting that mirrors the internal emotions and actions of the characters.

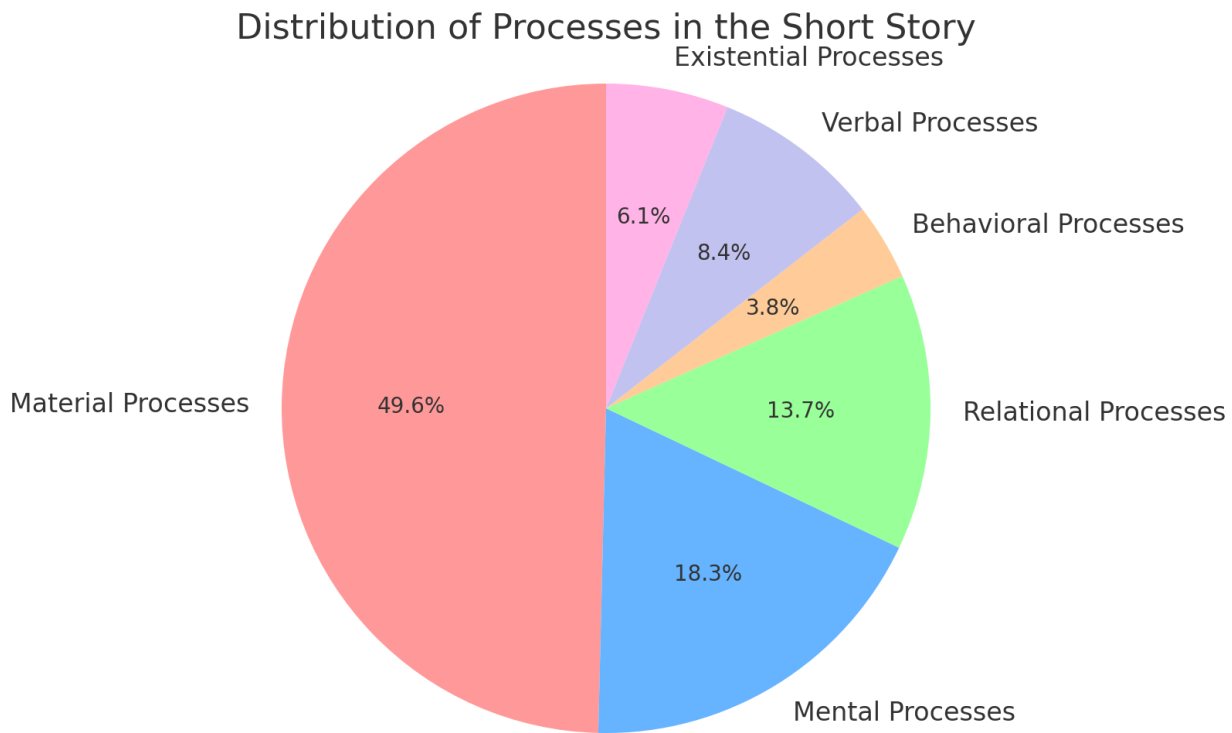
There was nothing for him to do: This existential process reflects the internal realization of the character. It highlights a moment of inevitability and surrender, mirroring the external storm's unstoppable force and the internal emotional storm of the characters.

Quantitative Data Analysis

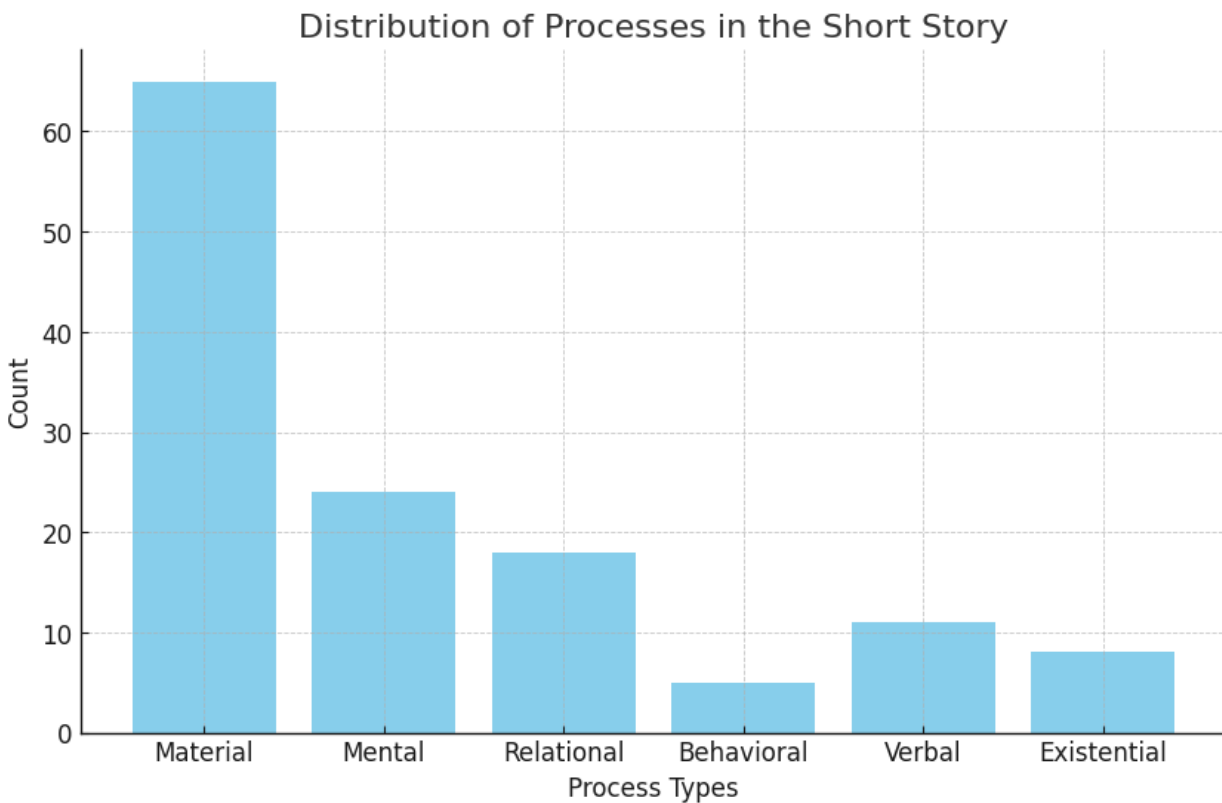
The Table below shows the details of all the processes and their frequencies in Kate Chopin's short story "The Storm"

Process Type	Number of Processes	Percentage (%)
Material Processes	65	49.62%
Mental Processes	24	18.32%
Relational Processes	18	13.74%
Behavioral Processes	5	3.82%
Verbal Processes	11	8.40%
Existential Processes	8	6.11%
Total	131	100%

The frequency of transitivity processes in Kate Chopin's short story "The Storm ." is shown through a pie chart. Each process is shown in a different color, with the percentages labeled for clarity.



The frequency of Transitivity Processes in Kate Chopin's short story "The Storm." is shown in the bar chart. Each process is shown in a different color, with the number of occurrences labeled on top of each bar.



Analyzing the qualitative data from the short story provides insights into the narrative's structure and focus. Here's a detailed analysis based on the types of processes:

1. Material Processes (49.62%)

Material processes dominate the story, indicating a strong emphasis on actions and events. These processes describe physical actions and happenings, reflecting the story's dynamic nature. Key activities include characters moving, interacting with objects, and responding to the storm. The high frequency of material processes suggests that the narrative is action-oriented, focusing on what the characters do and how they interact with their environment.

2. Mental Processes (18.32%)

Mental processes are significant, highlighting the internal experiences of the characters. These include thoughts, perceptions, and feelings, providing depth to the characters by revealing their inner states. For instance, Bibi's thoughts about the rain and Calixta's feelings of warmth and anxiety add layers to their personalities. The presence of these processes shows that the story not only focuses on external actions but also on the psychological aspects, enriching the characters' portrayal.

3. Relational Processes (13.74%)

Relational processes describe states of being and relationships between entities. These processes help establish and describe the characters, their attributes, and their relationships. For example, descriptions of Bibi's age and Calixta's feelings towards Bobint and Alce provide a relational context that helps readers understand the dynamics between characters. This indicates that the story balances action with descriptive elements to build a comprehensive picture of the characters and their interactions.

4. Behavioral Processes (3.82%)

Behavioral processes, which describe physiological and psychological behaviors, are less frequent. They include actions like looking wise, blinking eyes, and laughing. These processes provide subtle cues about the characters' emotions and reactions, adding a layer of realism and relatability. Although not as prevalent, they contribute to making the characters' actions more human and believable.

5. Verbal Processes (8.40%)

Verbal processes, which involve speech and communication, are present but not dominant. These processes facilitate interaction between characters and advance the plot through dialogue. For example, Bobint's reassurance to Bibi and the conversation between Calixta and Alce are crucial for understanding their relationships and the unfolding of events. The moderate use of verbal processes suggests that while dialogue is important, the story relies more on actions and internal thoughts to convey its message.

6. Existential Processes (6.11%)

Existential processes, indicating the existence of something, are the least frequent. They serve to set the scene and establish the presence of objects or conditions in the narrative. For instance, descriptions of the storm, the house, and other settings create an atmospheric backdrop against which the characters' actions take place. The presence of these processes helps ground the story in a tangible setting, making the narrative more immersive.

The analysis of the qualitative data reveals a balanced narrative with a strong emphasis on action (material processes), enriched by insights into characters' thoughts and feelings (mental processes). The story also includes significant relational processes, which help build the characters and their relationships. Behavioral and verbal processes add realism and advance the plot through dialogue and subtle emotional cues. Existential processes, though less frequent, play a crucial role in setting the scene and creating an immersive atmosphere. Overall, the data suggests that the story is dynamic and action-driven, with a rich inner life for the characters and a well-established setting. The narrative structure

effectively combines different types of processes to create a vivid and engaging story that captures both the physical and emotional aspects of the characters' experiences.

CONCLUSION

In Kate Chopin's short story "The Storm," a detailed analysis of transitivity processes provides a comprehensive understanding of the narrative's structure and character dynamics. The dominance of material processes (49.62%) highlights the action-oriented nature of the story, emphasizing physical actions and interactions as the characters respond to the storm. This action-driven narrative is complemented by significant mental processes (18.32%), which delve into the character's internal thoughts, perceptions, and emotions, adding depth to their portrayal and enriching the reader's connection to their psychological states.

Relational processes (13.74%) play a crucial role in defining the characters' identities and relationships, offering descriptive elements that help build a comprehensive picture of the characters and their interactions. Although less frequent, behavioral processes (3.82%) provide subtle cues about the characters' physiological and psychological behaviors, adding realism and relatability to their actions. Verbal processes (8.40%) facilitate communication and advance the plot through dialogue, while existential processes (6.11%) set the scene and establish the narrative's atmospheric backdrop.

The balanced use of these processes results in a dynamic and engaging story that captures both the physical and emotional aspects of the characters' experiences. Chopin effectively combines action, thought, description, behavior, and dialogue to create a vivid and immersive narrative, reflecting the complexity of human interactions and the profound impact of external events on internal states. This multifaceted approach not only enhances the storytelling but also provides a deeper understanding of the character's inner lives and their responses to the external challenges posed by the storm.

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